

American Art News

VOL. XIII., No. 11.

Entered as second class mail matter,
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, DECEMBER 19, 1914.

SINGLE COPIES, 10 CENTS.

PRINCESS LEAVES PLAZA.

The departure of the portrait painter, Princess Lwoff-Parlaghy from her sumptuous suite at the Hotel Plaza, is in no way a surprise to the local art world. It has been known for nearly a year past that the Princess, with other artists, felt the effect of hard times, which have grown harder since the war's outbreak, and that fewer commissions spelled less income.

The Princess is said to be now living in a friend's Riverside Drive apartment, and will continue to paint there. Despite all kinds of criticism which the somewhat exotic (to New York) and seemingly ostentatious life of the Princess at the Plaza the past few years occasioned, those who know her speak with kindly sympathy of her, and the excellence of her art is undoubted. She has painted many portraits of prominent American men, while always declining to paint women, but an admirable full-length portrait of the artist's mother, which hung in her Plaza suite, proved that this refusal to portray her fellow women is not due to any lack of ability to so portray them.

The career of the Princess has been a romantic one. German born, she studied in Berlin, where her work attracted the attention of the Kaiser, whose own portrait she painted many times. It is said that the Kaiser favored her through this influence in the matter of prizes at an art competition some time ago, and that this stirred up such a rumpus in art circles that the Princess transferred her art activities elsewhere. In Buda-Pesth she met and married Prince Lwoff-Parlaghy, a Hungarian nobleman, and her title is unquestioned. Since her coming to New York some six years ago she has painted and sketched from life, among others:

Messrs. Edmund Baylies, James BaBrnes, August Belmont, William H. Bliss, Andrew Carnegie, Joseph H. Choate, Chauncey M. Depew, Thomas Edison, Robert M. Gallaway, James B. Haggin, Myron T. Herrick, Edwin Markham, Hudson Maxim, Townsend Martin, Monsignor McCredy, Seth Low, Judge O. Dwyer, Alton B. Parker, Horace Porter, Henry Phipps, White-law Reid, Ogden Mills Reid, Daniel E. Sickles, Nicola Tesla, Benjamin Tracy and James Grant Wilson.

SAINT-GAUDENS' WORK BOUGHT.

Mr. Charles L. Freer, of Detroit, has purchased of Mrs. Augustus Saint-Gaudens the two groups by her husband originally modelled for the entrance of the public library in Boston.

These groups, each of three figures, were among the last works of the sculptor, and unfinished at his death. The trustees of the Boston library thought them not suitable as they were and did not wish any one else to carry out the designs, so the contract was canceled.

Through Mr. Freer's generosity they will now probably become a part of the national collection, which, after the death of the donor, will be brought to Washington.

WHITNEY STUDIO BENEFIT.

The sale by private treaty and auction of the pictures and sculptures offered to the Committee of Mercy and exhibited in the studio of Mrs. Harry Payne Whitney, realized over \$8,000. A second and "fifty-fifty" Christmas sale will be held in the studio from today to Dec. 24, the artists receiving one-half and the American Ambulance Hospital in Paris the other. Mrs. Whitney sailed from London Wednesday on the Lusitania to spend Christmas in this country. She secured the Sargent portrait of Stevenson and the Rodin plaster cast of "Le Printemps" through Mr. James D. Smith at the recent sale of Stevensoniana.

PROF. HOOPER'S ESTATE.

Prof. Franklin W. Hooper, Director of the Brooklyn Institute, left an estate of \$16,403, against which there are claims amounting to from \$12,000 to \$15,000. He left no will, and the property is to be divided among his widow, son, and daughter.

ART AT 'FRISCO FAIR.

The various collections of art works to be shown in the 100 galleries in the fireproof Palace of Fine Arts, now completed, at the Panama-Pacific Exposition, have been augmented by the receipt of many large shipments from the East. Eugene Girard, the Belgian expert in charge of their installation, expects to begin the work of portioning off the maze of galleries and hanging the paintings and etchings this week.

Among the art shipments, in addition to half a carload already received from Boston, and several cases from St. Louis, is a carload of paintings which has started from Chicago. A second large shipment from the Chicago Art Institute is also on the way, and another carload from Boston, containing sculptures and pictures, is due to arrive. Shipments of art works from all of the warring nations of Europe also will be shipped this month, on the U. S. Naval

STEVENSON'S HEIR SUED.

Mrs. Katherine D. Osbourne, wife of Lloyd Osbourne, author and stepson of Robert Louis Stevenson, began her suit in the Supreme Court, Wednesday for possession of a number of letters, etc., formerly the property of Mr. Stevenson, which were to be sold with the collection at the Anderson Galleries, owned by Mrs. Isobel Strong Field.

Mrs. Osbourne says the "letters and papers" were purchased by her sister, Jane White Balfour, who gave them to her prior to 1901. She says the articles were loaned to Graham Balfour of Oxford, England, to be used in writing the life of Stevenson and later turned over to Mr. Stevenson's widow to be delivered to the plaintiff. Mrs. Osbourne says the articles only have a sentimental value, but asks that Mrs. Field, either deliver the property to her or pay her \$2,500 and \$1,000 additional as damages.

BROOKLYN'S PRINT LABORATORY.

A unique print laboratory has been established at the Brooklyn Museum on the Eastern Parkway, which is probably the only one of its kind in the country. It is for printing in the art sense, viz.: "the making of an impression on paper, or some kindred substance, of an engraved plate, which has previously been charged with ink." Etchings, aquatints and dry-points come under this head.

Some time since, it was found that more than one artist-etcher in Brooklyn was working at a disadvantage on account of no available press on which to "try out" his work. Some were using the family clothes-wringer. From time to time the head of the Print Division was asked to persuade the Museum printer to make a print from a plate during his luncheon hour with needless to say unsatisfactory results for a press used for the printing of an etching is entirely different from that used in printing museum labels.

It therefore occurred to the Museum authorities to apply the laboratory idea to prints. If biological laboratories why not print laboratories? And so a small room just off the Print Gallery has been fitted up with a side press where, any seriously interested person may print his own etching or try other experiments.

On Thursday, Dec. 17, at four o'clock, Hugh M. Eaton, the artist-etcher, will give a talk on "How Prints Are Made," in the Print Gallery, when the new press will be used to demonstrate the etching process. No card of admission will be required.

NEW MOWBRAY DECORATIONS.

H. Siddons Mowbray is adding considerably to his reputation as mural painter by the production of panels now in course of completion for the Gunn Memorial Library at the artist's home town, Washington, Conn. These panels illustrate the myth of Pluto's capture of Prosephone. The library ceiling, a barrel vault, contains two octagonal, four triangular panels and two lunettes. Sculptured arabesques designed by Mr. Mowbray afford a rich setting to the painted panels, in which blocs of beautiful quality abound. The artist gives great prominence to a representation of Ceres, his treatment of the flight of Prosephone and Semeter to Tartarus is very graceful, and the introduction of the figure of Mercury is most happy.

NEW HOME FOR GROLIER CLUB.

The Grolier Club, at 29 E. 32 St., its home for a quarter of a century, is to sell its building and erect a substantial fireproof building farther uptown. The Club, of which Mr. E. G. Kennedy is president, and Mr. Arthur H. Scribner, secretary, has about concluded negotiations for the purchase of a plot of ground. The new building will have vault space for the protection of the some 12,000 volumes of limited editions in the Club's collection.

TO EXPLORE CHINESE ART.

The University of Pennsylvania Museum will shortly send an expedition to explore and study the art, history and ethnology of China. The authorities say a much more thorough investigation of Chinese art will be made than has before been attempted. The expedition will be led by Mr. O. W. Bishop, a curator of the university. He will first visit Nikko, Nara and Kioto in Japan, where it is said the old temples and palaces contain the finest specimens of Chinese art known to the world. The party will visit China later and study particularly the art and ethnology of the remnants of the Chinese invasion about whom little is known.

TO RESTORE BELGIAN ART.

Preliminary steps have been taken at The Hague for the formation of an international committee to assist the Belgians after the war and to restore their national monuments. Baron Fallon, the Belgian Minister at The Hague has been offered the honorary presidency.

BOTTICELLI AT HARVARD.

A painting attributed to Botticelli has been loaned, The Fogg Art Museum of Harvard by Mr. Arthur Hoe. It is a tondo representing the Madonna, Child and St. John. Two drawings of Ypres by Samuel Prout are on exhibition.

TO OPEN THE MINNEAPOLIS MS'M.

For the opening of the Minneapolis Museum on Jan. 7 there will be a notable loan collection. This will include Manet's "Philosopher" from the Chicago Institute; 16 drawings by Rembrandt from J. Pierpont Morgan; five Whistlers from Mr. Charles L. Freer and examples of Leonardo, Holbein, Hals, Goya, Sargent, Fuller, Hunt, Homer, Wyant, Dewing, Tryon, Monet, Renoir, Inness, Chase, Dicksee, Horatio Walker, Blakelock Wier, Tarbell and Benson, among others. Many of the principal collectors and dealers of the country are lending works.



MY FAMILY

Edmund C. Tarbell

Fifth Biennial Exhibition, Cooper Gallery

collier Jason, which carried a shipload of Christmas presents to Europe's destitute. Owing to the eagerness of Germany, France, Holland, England, Italy, Spain, Greece, and other nations to get their works as possible into a country at peace, it has been possible to collect from those countries the most valuable and the largest collection of art works of art ever shown at any exposition.

TIFFANY WINDOW TO STAY HERE.

As proper facilities for the display of stained glass windows are lacking in the art galleries at the Panama-Pacific Exposition, Louis C. Tiffany has decided not to send his stained glass, "The Bathers," which remains on view at the Tiffany Studios, 347 Madison Ave., until after the holidays and will later be installed in his Long Island country home.

VALENTINER NOT WOUNDED.

In a letter received Wednesday from Dr. William R. Valentiner of the Metropolitan Museum, who is now with the German Army in France, he says that he is well and was not wounded as reported in the early part of last month. He has been promoted to be a despatch bearer with the rank of a petty officer.

The Arlington Galleries
274 MADISON AVE., NEAR FORTIETH ST.
—EXHIBITION—
**ASSOCIATION OF WOMEN
PAINTERS AND SCULPTORS**
NOVEMBER TWENTY-FIRST TO
DECEMBER TWENTY-SIXTH

E. MILCH GALLERY
939 Madison Avenue, New York
Between 74th and 75th Sts.
AMERICAN PAINTINGS
Rare Etchings, Mezzotints Printed in Colors,
Etc.; Artistic Framing, Regilding, Etc.
Restoring of Paintings.

Bertschmann & Maloy
Insurance on Pictures, etc.
AGAINST ALL RISKS ANYWHERE
Most of largest art dealers our customers to whom we can refer
18 EXCHANGE PLACE, NEW YORK

ANTIQUE CHINESE PORCELAINS
AND
ORIENTAL ART OBJECTS
S. CHAIT

416 Madison Avenue New York

FRANK PARTRIDGE
Old English Furniture
Antique Chinese Porcelains
& WORKS OF ART
741 FIFTH AVE. NEW YORK
26 King St., St. James' London

PICTURE FRAMES
Original designs on hand to select from
for both Pictures and Mirrors.
Etchings, Engravings and Other Print
CLAUSEN ART ROOMS
621 Madison Avenue Near 59th St.

MACOMBER COMPANY, Inc.
Insurers of Works of Art
Special attention given to this branch of insurance. The largest clientele in this country.
51 WALL STREET, NEW YORK

Daniel Gallery
2 WEST 47th STREET
MODERN PAINTINGS

Reiza Khan Monif
Antiquities, Direct Importation from Persia of Rare
Faïences, Mss., Tiles,
Miniatures, etc.
24 Rue Buffault PARIS 63 East 59th Street NEW YORK

BROWN - ROBERTSON CO.
American Etchings
434 LAFAYETTE ST. NEW YORK
Write for Catalogue

D.B. BUTLER & CO
ENGRAVING - ETCHING
ARTISTIC - FRAMING - REGILDING
PAINTING - RELINED - RESTORED
601 MADISON AVE. (57th St.) NEW YORK

HILL TOLERTON
THE PRINT ROOMS
HIGH-CLASS ENGRAVINGS AND
ETCHINGS
107 GRANT AVENUE SAN FRANCISCO

EXHIBITIONS NOW ON

FIFTH CORCORAN EXHIBIT.

The fifth biennial exhibition of oils by contemporary American artists, arranged by the Corcoran Gallery of Art in Washington, opened in the handsome and spacious galleries of that building in the National Capital on Tuesday last, following the press view during the day of Monday, and the usual reception on Monday evening. The exhibition will continue through Jan. 24 next.

There had been a feeling of apprehension in art circles throughout the country that this year's biennial Corcoran display would not measure up in quality to its predecessors, owing to the near approach of the San Francisco Exposition, and the fact that the various juries met in late November and early this month. But even a first hasty tour through the galleries on Monday last put these fears to rest, as both in quality and quantity, the exhibition compares well with its predecessors, and in fact, in a general average of quality is superior. There are 330 oils hung this year as against 246 in 1912. There were 332 hung in 1910 and 390 in 1908.

A Good Display.

Again this year it can be said that the exhibition affords the best exposition of contemporary American artists at present possible in this country. The national Academy of Design does not, as a rule, accept for its two annual exhibitions, pictures that have been previously displayed, and none that have been earlier shown in New York, while the Managers of the Corcoran displays accept and exhibit canvases that have been shown in the routine public exhibitions and in Dealers Galleries, in New York, Boston, Philadelphia, Chicago and Pittsburgh and other American art centers. There is however, this year, as always, a sufficient number of pictures not before shown to give a sense of novelty and freshness to the display, while those canvases known to the art writers and to elements of American art-lovers from previous showing have been, on the whole, well selected, so that with the new pictures the entire display is a strong and attractive one. The position and importance of the Corcoran Gallery, its large funds available for expense of organization and management, and particularly for the purchase of pictures (the cash prizes aggregate \$5,000, the largest awarded any American art exhibition for works exclusively by American painters), and lastly the possession of exceptionally spacious, well-proportioned and beautifully lit galleries—all these combine to give the Corcoran gallery exceptional advantages for such an exhibition as is now in progress there.

The Prize Canvases.

The prize winning canvases are of the greatest interest to the American art public, and were announced in the ART NEWS last Saturday. The first prize of \$2,000 and a Corcoran gold medal goes to J. Alden Weir for his portrait of "Miss de L." shown at the Winter Academy of 1913, and which, while a good example, more solidly handled and more pronounced in color than usual with this painter, cannot be considered an unusual or exceptional example. It was cynically remarked in some of the New York studios this week that "it was Weir's turn this year."

The second prize of \$1,500 and the Corcoran silver medal goes to Charles H. Woodbury of Boston for his stirring and fine marine, "The Rainbow," typical of his able brush.

The third prize of \$1,000 and the Corcoran bronze medal, goes to Gifford Beal for his exceedingly clever and truthful presentation of a slum street scene in New York, "End of the Street," which also figured in last year's Nat'l Academy, while R. Blossom Farley of Philadelphia wins the fourth prize of \$400 and honorable mention for his truthful and strong presentment of the Jersey Coast, entitled "Fog." The jury which gave the awards and which selected the pictures as well, was composed of Edward W. Redfield, Chairman; Edmund C. Tarbell, Ralph Clarkson, Robert Henri and Emil Carlson. While there may be some question of their judgment in selecting as prize pictures the two Academy canvases which won only scant recognition last year, there was certainly no unfairness in their choice, and the jury did its work well, both

in the selection of exhibits and in the hanging of the same, so that the general effect of the galleries, 8 in number, and the Atum or corridor is not only attractive, but in some instances, inspiring.

Familiar Pictures Shown.

Those art lovers who follow the routine exhibitions and those in the dealers' galleries in the large American cities, each season and who may not be able to get to Washington during the progress of the Corcoran display may be interested to know of the presence there of familiar works which show, in many cases, to better advantage than when exhibited elsewhere.

These include: Carl J. Nordell's "Girl with a Fan" (Phila. Academy); Frances C. Jones' "The Divan" (Nat'l Academy); Ernest Lee Major's "Blonde in Blue" (Phila. Academy); Gifford Beal's prize canvas "End of the Street" (Nat'l Academy); Charles Bittinger's "Vanity" (Nat'l Academy); Charles H. Davis' "Northwest Wind" (Norman Wait medal, Chicago Art Institute 1914); Abbott H. Thayer's "Winged Figure" (loaned by Smith College Northampton, Mass.); H. D. Murphy's "Morro Castle, San Juan"; Mary Cassatt's "Woman Reading" and "Woman with a Fan"; W. E. Schofield's "Waterfall"; Gari Melcher's "Maternity"; Richard Miller's "Green Cage"; Randall Davey's "Capt. Dan Stevens"; Walter MacEwen's "Secret"; J. W. Alexander's "June"; John S. Sargent's "Portrait—Miss Ad. Rehan" (not a brilliant example); W. M. Chases' "Venetian Balcony"; Wilhelm Funk's brilliant, but carelessly drawn "Portrait—Mrs. Reinhardt"; Paul King's always good "Winter"; Sargent Kendall's "Cross Lights"; Gertrude Lambert's "Black and Green"; G. de Forest Bush's "Portrait of a Lady" and "Head of Mrs. Brush"; Bruce Crane's "November Hillside" (Nat'l Academy); W. L. Metcalf's "Norway Salmon River"; Norwood McGilvray's "Star Dust"; J. Alden Weir's "Portrait—Mr. L." (Nat'l Academy); Emil Carlsen's "Portrait his Son"; Robert Henri's stunning character studies "Himself and Herself" and his well-drawn, but too marble-like, nude; Emil Carlsen's "Open Sea"; Guy du Bois' "Trapeze Performer"; William M. Chase's "Portrait—Miss Chase" (Nat'l Academy); C. W. Hawthorne's "Provincetown Fishermen" (Some years old); Adolph Bories' "Spring"; Charles H. Woodbury's "Rainbow"; Robert Reid's "Autumn"; Edward L. Warner's "Guardian Elm"; Carol S. Tyson, Jr.'s "Before Moonrise"; Elliott Daingerfield's "Genius of the Canyon" (over two years old); Robert D. Gauley's "Reverie" and John F. Carlson's "Grey Woods."

There are other canvases, shown elsewhere during the past few years, which have escaped the writer's notice, but the above list comprises those pictures which have been described in the ART NEWS when previously shown, and which need no further notice now.

The "Star" Pictures.

It is not easy to select from among the many works shown, which include surprisingly few "mistakes," those which make an insistent call for notice, but I must begin with Leopold Seyffert's "Spanish Peasants," "Woman of Segovia" and "Julian," all strong figure and character works painted too much under the influence of Zuloaga, but careful earnest performances. E. W. Redfield's "Breaking of Winter," joyous in atmosphere and delicious tender blues and greens of early Spring, Mary Kremelberg's "Mother and Child," a serious strong work-suggestive both of Hawthorne and Henri, Helen M. Turner's "Girl with a Lantern," lovely in color with fine reflected light effect, Lawton Parker's large portrait of Mrs. Ray Atherton, purchased by the Chicago Art Institute, Eliot Clark's "Rolling Country," one of the best landscapes seen in this country in many a day, Louis Betts' truthful forceful presentment of the late Director W. M. R. French of the Chicago Institute (reproduced in the ART NEWS at the time of Mr. French's death last Spring), Paul Dougherty's stirring Marine—"Toward the Sunlight," superb in its treatment of wave movement, its keen sunlight and the feel of the fresh Channel gale, Frank W. Benson's dramatic "Coot Shooter," a work to stir any sportsman's blood and John Sargent's "Simplon Pass," with its masterly rendering of the crystal clear and cool Alpine air and sunlight.

Works Which Appeal.

There is also appeal in William M. Paxton's old but always alluring figure work "The Morning Paper," Charles H. Davis' also old, but stirring "Northwest Wind," Gari Melcher's familiar "Maternity," William Cotton's good portrait of Miss Dvorak (now Mrs. Cotton), seen before, Walter Griffin's rich-colored "St. Traverso, Venice," Richard N. Brooke's excellent Marine, "A Stony Outpost"—a delightful work; George Bellows' virile, truthful, broadly-handled (almost in flat tints), "Geraldine Lee"; Randall Davey's striking full-length portrait (is it of Eulabee Dix?); Miss Bradish Titcomb's delightful and strong presentment of "Geraldine J."; Victor D. Hecht's natural, easy, finely painted full-length standing presentment of the popular model, "Kitty Hughes," seen before, but good to see again; Paul King's feeling truthful "Winter"; Birge Harrison's "Rose and Silver—Moonrise," recalling his brother's earlier and better work; Edmund C. Tarbell's charming interior with figures, "My Family," with all the artist's skill in the rendition of interior light, able composition and fine sentiment, reproduced elsewhere in this issue; Bruce Crane's large and fine conception, "November Hillside"; Albert L. Groll's "Beach Scene," a change from his Arizona

landscape subjects, and full of light and air and with fine swing; Howard R. Butler's "Spirits of the Twilight," rich in color and quality; Richard Blossom Farley's splendid Jersey coast scene, noticed above, and the same artist's "Dunes at Barnegat; Robert Henri's "Himself" and "Herself," Robert Spencer's "Courtyard at Dusk," George B. Luks' clever figure work, "Conversation," William Ritschel's "Tide Pool—Carmel Cal." E. H. Potthast's series of Sorolla-like beach scenes; Leon Kroll's "Fuentarrabia" and "North Spanish Town," suggesting the influence of El Greco—strong and fine in color and composition; Frank W. Benson's "Lookout Hill," breezy and strong; Charles H. Woodbury's "The Rainbow," noticed above, Ernest Lawson's strong, truthful "Hills at Inwood," Colin Campbell Cooper's fine large spirited "Udispur Palace Gate," the first, it is to be hoped, of a series of scenes in India, from his recent eastern tour; Daniel Garber's "Sunlit Wall," a new and well thought out and painted subject, and Gardner Symons' striking winter landscape "Hill Farm."

Other star pictures are DeWitt Parshall's "Hermit Canyon," Robert H. Nisbet's old but strong "Robe of Snow," and Granville Smith's, also old, but delightful "Summer Breezes."

The Purchased Pictures.

Following its usual and commendable custom, the Corcoran Gallery has purchased from the works shown Birge Harrison's "Rose and Silver—Moonrise," a tender and delicately colored coast scene, with beautiful distance effect and unusual feeling, Bruce Crane's "November Hillside," known to New York art-lovers as a typical yellow-toned "Murphyish" landscape, J. Campbell Phillips' modern Madonna, "The First Born," rich in color and fine in expression, Richard Blossom Farley's "Fog," E. W. Redfield's "Sleighting," a typical and good winter landscape and Helen M. Turner's admirable "Girl with a Lantern," a joyous work with fine reflected light.

Other Good Pictures.

The works selected as "Star" pictures in the above list are those which most appealed to the writer on his first tour of the galleries. Others may appeal as equally worthy of honorable mention, from his personal viewpoint, on a second tour, and with his choice many ART NEWS readers may differ. The exhibition as a whole is so large and contains so many superior examples of the stronger American painters, that it will reward many visits and careful study.

James B. Townsend.

Rare Chinese Art.

There are now shown at the Worth Galleries, 467 Fifth Ave., a number of remarkable works of ancient art, one of the chief of these is a coromandel screen of twelve panels, elaborately carved and lacquered, of the Kang-hsi period, the chief design being the glorification of long life, personified by Shu Sing the God of Longevity with the Queen of Heaven, surrounded by attendants, descending upon clouds, to bring him votive offerings. Her bird the Phoenix, the God of Wisdom, the God of Wealth, and other deities are also represented. Of especial interest is the border of the screen, showing, in the form of flower baskets, vases, bronzes, sword guards, etc., all the famous periods of Chinese art significant of the Buddhistic cult. At the top, in the center, is the dedication of the artist to the Emperor with the Imperial Dragons.

This screen is undoubtedly one of the finest specimens that has come into the market in recent years and is decorated on both sides. There is also a remarkable rug supposed to have been specially made for one of the throne rooms of the Emperor Kang-hsi (1662-1722). This is woven in silk, with threads of gold throughout the center, and silver threads on the border, to which the appellation "Chin Yin Sien Sen Tan" was given.

Syrian Artists' Works Shown.

Kahlil Gibran is a native of Syria, who studied in Paris, and resided in Boston. He now offers, to Dec. 30, at the Montross Gallery, 550 Fifth Ave., a quite remarkable collection of oils and charcoal drawings. In his oils, the artist appears to have been most influenced by the ideas which Rodin embodies in his sculptures and the drawings show the same influence.

The oils, with the exception of two portraits, more suggested than completed, are combinations of largely massed and modelled, but always not over-complete figures, which typify emotions and conditions, with which the landscape settings, often fine in color, in the Lafarge vein, are in complete sympathy.

The drawings, strong in handling and sensitive in suggestion, include portraits of Rodin, Debussy, Rochefort, Rostand, Bernhardt, Bartlett, Paul Mackaye, Le Gallienne and Ruth St. Denis.

THE WINTER ACADEMY.

The ninth annual winter exhibition of the National Academy of Design, familiarly known in art circles the country over, as "The Winter Academy," will open to the public in the Fine Arts Galleries, West 57 St., this morning, to continue through Sunday, Jan. 17, 1915, and will open every weekday and evening and on Sunday afternoons. The annual press and private views, and the reception, were held yesterday morning and afternoon.

Comparative Statistics.

There are some 100 sculptures shown in the South Gallery, with a few exceptions in the Academy Room, this season, as against 119 last year, and the total number of exhibits is 371, of which paintings number 264, as against 232 last year. The galleries are not crowded this year and present a most attractive and harmonious aspect.

A Good Exhibition.

The Winter Academy is this season, as it was last, a good show. When it is remembered that the veteran Academy alone of all the larger American art organizations, which hold annual or biennial or other exhibitions, does not "invite" pictures or sculptures, except occasionally some "star" or famous work by some noted artist, and that it is the only organization also which offers the opportunity to all artists in America to submit their works to a jury, and a jury which is not hampered by a minimum of space to let out to meritorious works, other than those "invited," and lastly, that it endeavors, as far as is possible, to restrict all works shown to new ones, those in other words, which have not been publicly shown at routine exhibitions or in Dealers' Galleries, and certainly not in New York, it will be seen by any fair-minded person that despite faults and failings in the management of the Academy, which grow less every year, the old Institution deserves praise for the general excellence and the fairness of its two annual displays.

And this fairness has again resulted this winter in a really excellent exhibition—one which, while it contains no sensational works, has yet a good average of merit and good variety.

The Prize Winners.

The Winter Academy Prize Winners this season are in sculpture, the young Italian, Cartano Scarpitta who wins the Helen Foster Barnett prize for an admirable portrait group, dignified and refined, Hayley Lever, the Australian, who wins the Carnegie medal for his "Cornish Fishing Village," a luminous, well composed and ably painted oil, Weyman Adams who gains the Proctor prize for an admirable portrait, and C. W. Hawthorne, who wins the Isidor Medal for an "Interior with Figure."

The Sculpture Exhibit.

The sculptors have their innings only at the Winter Academy, at which the South Gallery is given up almost entirely to them, and so to them first mention. Without a catalog, it is a difficult task on a preliminary first view to decipher the cards on the sculptures and the signatures on the oils. Those sculptures which most appealed to the writer, are two smaller mounted Indians by Cyrus Dallin, which flank the main entrance to the South Gallery, a striking bust of Francis Wilson by Edmund T. Quinn, good portrait busts of "Mr. Hodgson" and "Mrs. S." by Cartano Scarpitta, a lifelike bust of Caruso by C. S. Pietro (in Academy Room), a "Young Girl's Head," by L. Hinton, a portrait bust by Rebecca Riggs Crane, a large bas-relief double portrait of the Whitney children by James Earle Fraser (a fine sympathetic work), a bust of "Forbes Robertson as Hamlet," by B. Putnam, a bust of "Jules Breton," by Olga Muller (very strong) one of "John Burroughs," by C. S. Pietro, a charming group, "The Birthday," by Mario Scoma, a strong portrait bust of a Dante-like model by Isidore Konti, a figure for a Fountain, "Eve," by Helen Farnsworth Mears, a "Lion in Action," by V. Salerno, two book ends by Ephraim Keyser, a bust of "N. W. Queen," by Sara Morris Green, a "Pegasus," by E. F. Sanford, Jr., "Wave Horses," by Chester Beach, a striking composition, a charming little two figure dancing group, "A Two Step," by Mario Scoma, reminiscent in subject and treatment of Miss Eberle's work, a striking large figure for a fountain by C. C. Rumsey, a large good bronze female figure by Edward Fry Sperry, a delightful small modern figure Tanagra for a fountain by Bessie Potter Vonnoh, "The Intruder," and the large seated figure of Emerson, by Daniel C. French, which will win him further honors.

Oils in South Gallery.

The pictures in the South Gallery are necessarily few in number. The most appealing are John R. Grobach's landscape after Ernest Lawson, E. W. Redfield's typical winter village scene, Cimioti's large, airy, rich-colored landscape, Guy Wiggins' large and strong conception of a French harbor, very luminous and well painted, Daniel Garber's iridescent soft, tender-colored autumn landscape, a dream of color, Hobart Nichols' strong "Waterfall," De Witt Parshall's new novel presentment of the great Canyon, Hugo Ballin's large joyous landscape with figures, with well-handled greens and deep blue of the far-off sea, W. Herbert Dunton's western landscape with fine distance effect and E. V. Tack's strong winter landscape.

The Centre Gallery.

Those pictures which stand out in the Centre Gallery the most, at a first view, are Carl Rungius' fine, largely conceived and solidly painted "Mountain Glacier;" William Wendt's large joyous sunny landscape; C. P. Ryder's good wood interior; Irving R. Wiles' half-length of a girl broadly handled for him, and very pleasing; R. W. Boskerck's summer landscape; Martha Walters'

ward Dufner's full-length seated portrait of a woman, with its good reflected light and skilful painting of material; E. I. Couse's "Indian Hunter;" Randall Davey's broadly and strongly painted three-quarter length seated portrait; F. Ballard Williams' stunning landscape, with its fine, deep color and splendid sweep of air and sky; and Joseph Boston's artistic conception of the Upper Palisades, broadly handled and rich in deep blues and grays.

The Vanderbilt Gallery.

The place of honor in this important Gallery is given this year to Emil Carlsen's "Christ walking on the Sea," a refined conception pitched in a typical low key and worked out in the artist's cool, silvery tones.

The pictures in this Gallery this winter are unusually even in merit. A. T. Groll shows a typical Arizona desert canvas, E. I. Couse a night scene in an Indian village, low in key and soft in color, full of mystery, Granville Smith a beautiful Long Island and South Bay landscape, very luminous and joyous, Walter Griffin, a Venetian scene with rich impasto, F. Luis Mora his fine character work "Evening News," W. Ritschel, one of the best of his recent California coast surf scenes, Bittinger a typically quaint Interior with figures, repro-



ISABEL

Charles Bittinger

In Ninth Annual Winter Academy Exhibition

breezy beach scene; W. S. Robinson's delicately colored sunny landscape; C. C. Curran's rich colored, solidly painted, full-length standing portrait of a woman—a departure for this artist, whose brush is usually attuned to a high key and soft color; J. C. Mueller's good coast scene and marine; Ernest Lawson's tender-hued early Spring landscape; Hayley Lever's typical English coastal harbor, luminous and full of life; F. C. Frieske's decorative impressionistic "Girl in a Garden," the regretted F. K. M. Rehn's fine and rich coast scene; the veteran Shurtleff's delicate feeling "Wood Interior;" Walter Clark's sunny October landscape; W. M. Chase's delightful dashing portrait of his young son; C. Warren Eaton's fine stretch of landscape at early moonrise, a welcome change from even his good Italian Lake scenes and pine wood vistas; C. B. Coman's tender-hued landscape; Anne Crane's fine winter landscape; Gardner Symons' rich, full Autumn landscape, a familiar motif, with delicious haze and tree-topped cliff, against a tender sky; W. A. Coffin's serious, strong landscape; Birge Harrison's old French Gateway; C. C. Cooper's effective Facade; Charles Rosen's winter landscape; Leonard Ochtman's typical soft-toned and colored winter landscape; A. T. Van Laer's broad high-keyed landscape; Ed-

duced in this issue, Robert Vonnoh, a large panel, a French poppy field, full of air and light, and the best work from his brush, of the kind, in years, E. Potthast a Sorolla-like bathing scene, Bolton Jones a good characteristic landscape, and W. T. Smedley, a striking three-quarter-length standing presentment of a young woman, with all his accustomed charm. The N. Y. Skyscrapers still appeal to Jonas Lie, who shows them on a winter day this time. Hayley Lever's Carnegie prize canvas, a Cornish Fishing Village, is a good Lever. There is a blue-toned luminous landscape by Charles Rosen, an effective presentment of a girl in a checked dress by Cecelia Beaux, a high-keyed half length of a girl by J. Alden Weir, a better picture than his Corcoran prize canvas, a rich summer landscape by Hobart Nichols; a fine coast scene and marine by Howard Russell Butler; a good likeness of Mr. A. W. Drake, a three-quarter length standing presentment, and a delightful study of Ducks by Walter Douglas.

Restoring of Old and Modern Paintings

ROUGERON

94 PARK AVENUE, Bet. 39th and 40th Sts.
 Estab. in New York since 1907 at 452 Fifth Avenue
 Highest References
 from Museums, Collectors and Picture Dealers

The Gorham Foundries

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statues.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.

FIFTH AVENUE and 36th STREET
 NEW YORK

Bruce Crane's typical Autumn hillside with its yellowish tones; Robert Spencer's gray and yellow house; Emil Carlsen's "Old Tree," and Daniel Garber's bluish hazy Autumn landscape, all confer further distinction on their painters. The best example of J. Francis Murphy in a long day is the Autumn landscape he shows this year. Louis Betts gives a good portrait of Mr. Charles L. Hutchinson, of Chicago, and Harry Watrous has a typical story canvas in "Soap Bubbles." A good example of Richard Miller is an Interior with two woman figures. Edmund Greacen's landscape is worthy of his brush, and is full of poetry and feeling, and Francis C. Jones shows another of his always good Interiors with maiden figures, richer and stronger than usual this year.

The Academy Room.

And lastly one comes to the Academy Room, which is not to be lightly passed this year. Here is Weyman Adams' Proctor prize picture, a half-length speaking portrait of a Mr. Ernestoff, of Indianapolis, an unusual work. Here also are Jane Peterson's outdoors with figure, painted in broad masses; Thomas Eakins' "Violinist;" Julius Olsson's "Silver Sea," a thoroughly delightful work; Glenn Newell's fine rich "Red House;" John F. Carlson's deep, true Winter landscape; Paul King's Village Scene; Louise Cox's "Old Fashioned Girl," a charming fancy; Edward Gay's old-time "Wheat Field," and another example of W. Ritschel's Cala. surf series.

J. B. T.

At the MacDowell Club.

An interesting little group of artists, are the eight who show until Dec. 27, at the MacDowell Club, 108 West 55 St. There is Oscar Fehrer, who presents seven portraits of women al fresco, excellent in character, agreeable in color, and vigorous if almost too simple in handling, as well as some small landscape studies, and Bror J. O. Nordfeldt, who shows four somewhat crude and eccentric but undeniably clever works. H. Vance Swope has a striking little group of Continental landscapes, chief among which is one looking into a river valley. C. L. Wright has attractive shore and sea-scenes, the latter with waves and surf, handled with knowledge, while Power O'Malley sends a sketch of a little Irish girl he calls "Norah of the Hills," and some effective landscapes, including views of cottages under the Palisades and a snow moonlight looking over the river. Somewhat in the Ostade vein are Bertrand Rasmussen's "Absinthe Drinker" and "Old Woman Reading the Paper." Harriet S. Vincent shows various landscapes which have good qualities including one of Woodstock, N. Y., notable for its distance, while Bertha Sanders signs several quite effective little land and shore subjects.

Salmagundi Watercolor Show.

The Salmagundi Club's annual exhibition of watercolors, illustrations and etchings is open to Dec. 22, and the 131 exhibits make especial appeal to the searcher for Christmas gifts.

The Isidor prize of \$100 for the best watercolor, went to Arthur I. Kellar's pastel, "Tim's Bath." The show prize of \$50 for the best illustration went to W. J. Aylward's "Pagoda Anchorage for Chow," and the Shaw prize of \$50 for the best etching, to W. J. Quinlan's "Burling Slip." Mr. Shaw exercised his option and bought both works.

Notable among the other exhibits are W. F. Kline's "Love Makes the World Go Round," C. P. Appel's "Brooklyn Bridge," W. J. Burns' "Lost on the Grand Banks," Harry Townsend's "The New Gown," Leo Mielziner's "The Boy," and "The Riding Habit," Mr. Quinlan's "Eleventh Street Bridge," Mr. Aylward's "Bridge at St. Louis," C. C. Curran's "Fruit," and C. P. Gruppe's "November Skies."

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40th Street.
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

CHICAGO—Thurber Gallery.

WASHINGTON, D. C.—F. A. Schmidt,
719-13 St. N. W.

LONDON OFFICE—17 Old Burlington St.
PARIS OFFICE—19 Rue Caumartin.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	50
Foreign Countries	2.75
Single Copies	.10

COPIES FOR SALE

Brentano's, 5th Ave. and 27th St.
LONDON—17 Old Burlington St.
PARIS—19 Rue Caumartin.
CHICAGO—Thurber Gallery.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM.
Frederick Muller & Co. 16 Doelenstraat

BERLIN.
American Woman's Club 49 Münchenerstrasse
Ed. Schulte 75 Unter den Linden
G. von Mallmann Anhaltstrasse 3

BRUSSELS.
Crédit Lyonnais 84 Rue Royale

DUSSELDORF.
Galerie Alfred Flechtheim Alleestrasse 7

HAGUE.
Theo. Neuhuys 9 Oranjestraat

LONDON.
American Express Co. Haymarket

MUNICH.
Galerie Heinemann 5, Lenbachplatz

PARIS.
Brooklyn Daily Eagle 53 Rue Cambon
Morgan, Harjes & Cie 31 Boul. Haussmann
American Express Co. 11 Rue Scribe
Munroe et Cie 7 Rue Scribe
Thomas Cook & Son Place de l'Opera
Student Hostel 93 Boulevard Saint-Michel
The American Art Students' Club 4 rue de Chevreuse
Lucien Lefebvre-Foinet 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

CHARITY IN MASQUERADE?

It is becoming painfully evident of late that self-seeking persons are willing and anxious to ride on the wave of the charitable impulse which the great suffering caused by the European war has started in this country. Some of the many benefits of various kinds for the "Belgian Sufferers," the "Committee of Mercy," the "Red Cross" and other funds, have been and are undoubtedly started and carried on by unselfish persons, actuated only by purely altruistic motives. Others, we regret to say, have borne and bear evidence of having been started and carried through for personal gain or advertising. Against these the public, and especially artists who have been and are being solicited for their works, should be warned.

CONTRASTED EXHIBITIONS.

The almost simultaneous opening this week of the fifth biennial exhibition of modern American pictures, made by the Corcoran Gallery of Washington, and of the ninth annual winter display of the National Academy of Design, afford a good and timely opportunity for artists, collectors and art lovers, and especially for those who are interested in the burning question of the "Jury" vs. the "Invited" system, and who have followed the controversy waged on this question, in our columns last season—to study the results of both systems as shown in Washington and the New York Fine Arts Galleries.

The letter from a "New Yorker," published elsewhere in this issue, emphasizes the fact that, despite long years of adverse criticism of the veteran Academy of Design—its annual displays through its throwing its doors open to all artists and not "Invited" them to exhibit, do bring out works that while frequently failing to excite attention in the Metropolis, do so when afterwards shown in other American cities, where they even capture, at times, important prizes. This letter "scores one" for the Academy's "Open door," as opposed to the "Invited" system. On the other hand the Corcoran exhibit, while it includes many pictures shown elsewhere during two and even three or more years past, is a good show, and one that has great interest. We will hope to hear from the advocates both of the "Open Door" and "Invited" systems, now that an object lesson is furnished them in these two current exhibitions.

SIGNIFICANT ART SALE.

The announcement that the executors of the late Ichabod T. Williams are to tempt fate in these war times, by an auction sale of his important collection of pictures and art works, is significant and hopeful. The sale will probably be the first at which art works of any real importance and value will come under the hammer this season, as the Havemeyer belongings, with the exception of a few Tapestries were demodé and not in demand. So, in a way, the Ichabod Williams sale, as it will bring out the works of artists and schools still in vogue and in good demand, in normal times, will test the market and will, perhaps, have in the American art world the same effect as the opening of the New York Stock Exchange had in the business world. Prices at the sale will be scanned with unusual interest.

MRS. WHITNEY'S COMPETITION.

The competition in architecture, painting and sculpture to be opened with an exhibition by Mrs. Harry Payne Whitney at her studios, 8 W. 8 St., next month, will have a number of cash prizes from \$200 to \$20. The subjects are for sculpture, "The Struggle," a group of not more than three; for sculpture and architecture, a mantel-piece in the chief room of an actor's clubhouse; for decorative painting, "Philosophy," for a lecture hall; for painting and architecture, sketch for the decoration of a dining room, the plans to be had of Mrs. Whitney's secretary, and for sculpture by students, a single figure of "Youth." The works must be delivered at the studios on Jan. 11.

CORRESPONDENCE

SENT BACK BEFORE IT CAME.

Marshfield Hills, Mass.,

Dec. 10, 1914.

Editor AMERICAN ART NEWS.

Dear Sir:

The enclosed and its history may be of some interest anent the jury system controversy, especially with reference to the Panama-Pacific Exposition.

The painting mentioned was entered at Chicago by notice to agent, but framing was not completed in time to send to Chicago and it was therefore not forwarded at all. I received, nevertheless, a notice of declination for a painting which the jury to a dead certainty never saw since it was not there at all.

Readers may draw any appropriate inference.

Clara Lathrop Strong.

(Enclosure)

Department of Fine Arts
Panama-Pacific International Exposition,
San Francisco, 1915.

The Department regrets the necessity of advising you that your work mentioned below has been examined by its jury of selection meeting in Chicago and found to be unavailable for the Exposition.

In accordance with the rules of the Department, therefore, your work will be delivered in accordance with your instructions and at your expense by the Exposition's agents, The Newcomb-Macklin Company, Kinzie and North State Street, Chicago, "Lunette, The Meeting of the Waters."
To Mrs. C. L. Strong.

NOT PROPHETS AT HOME.

Editor AMERICAN ART NEWS:

Sir:

It is amusing to note that the first and third prize winners at the Washington exhibition were paintings first exhibited at the National Academy of Design last spring, where, "like Prophets in their own country" they attracted little attention. This simply goes to prove what many New York artists contend, that most of the good works in "out of town" exhibitions are first seen at "The Academy" where they pass unnoticed, but are considered "great" when exhibited elsewhere. That looks as if the general average of "The Academy" is much higher than the art-surfeited New York public imagine, or that the much-heralded "out of town" exhibitions are over-rated.

Perhaps Senator Clark might do well to give his generous prizes in New York, where most of the new paintings are first seen. In fact, if the works of the Academicians, and associates of the Academy were withdrawn from any American Exhibition it would be fatally weakened and verge on mediocrity.
A New Yorker.

N. Y., Dec. 12, 1914.

NEW MOWBRAY DECORATIONS.

H. Siddons Mowbray is adding considerably to his reputation as mural painter by the production of panels now in course of completion for the Gunn Memorial Library at the artist's home town, Washington, Conn. These panels illustrate the myth of Pluto's capture of Persephone. The library ceiling, a barrel vault, contains two octagonal, four triangular panels and two lunettes. Sculptured arabesques designed by Mr. Mowbray afford a rich setting to the painted panels, in which blocs of beautiful quality abound. The artist gives great prominence to a representation of Ceres, his treatment of the flight of Persephone and Demeter to Tartarus is very graceful, and the introduction of the figure of Mercury is most happy.

SECOND MURAL COMPETITION.

The joint committee of the Beaux Arts Architects and Mural Painters of which Mr. Lloyd Warren is chairman, has just issued the circular for its second mural competition, the program being the decoration of the vestibule of the De Witt Clinton High School, where there are three lunettes with spandrels facing the entrance, while at either side two arches with spandrels support a ceiling which has two panels separated by a skylight. There is a preliminary as well as a final competition and full particulars may be had of Mr. Charles Morrison, Secretary at 101 Park Ave., with whom those desiring to compete are requested to communicate before that date and afterwards at 126 E. 75 St., so that programs, photographs and blueprints may be sent. Works submitted must be delivered before noon, Feb. 8 at the Beaux Arts Architects, 126 E. 75 St. The jury will meet Feb. 10 and the works will be on exhibition that week daily to 6 P. M.

Sculpture at Ehrich Galleries.

At the Ehrich Galleries, 707 Fifth Ave., there are on view a number of small groups of animal sculpture, lions and bears with cubs, by Albert Humphreys which remain to Jan. 2. They are well studied and broadly handled and include the forest pool with lioness and cub at its brink.

OBITUARY.

J. B. Blommers.

The death occurred in Amsterdam on Wednesday of the well-known artist, Johannes Bernardus Blommers, president of the Dutch Academy of Painters. Born at The Hague in 1845 Blommers graduated from its Academy, and starting as a lithographer, soon became a painter, taking a studio with Willem Maris, with whom he travelled in Germany. While they were together, Blommers painted "The Fisherman's Children," now in the Rijks Museum, for which he received a gold medal. His peasant pictures and seashore scenes in oil and watercolor, figure in many museums and private collections, both in this country and abroad. He succeeded Israels on his death, as president of the Dutch Watercolor Society and in 1912 came to this country to paint a portrait of Mr. Andrew Carnegie, the commission being from the Dutch people to commemorate the erection of the Peace Palace. With him came his wife who survives him with two sons and four daughters. With Israels, Mauve, Mesdag, the brothers Maris, Neuhuys and Kever, he may be said to have founded the modern Dutch school which has had in its way an influence on modern art similar to that of the school of Barbizon.

Richard Canfield.

Known as an art collector and friend of Whistler, who painted his portrait as "His Reverence," as well as a sporting man, was Richard Canfield, who died in New York on Dec. 11, following a fall down Subway steps. Mr. Canfield's hobbies in the art line were Whistlers and Chippendale furniture. Thanks to his intimacy with Whistler, the collector was enabled to gather a remarkable collection of oils, pastels, drawings and etchings by the master which were loaned to various museums and sold to Knoedler & Co. for, it is said, over \$400,000 a year ago. The collection was exhibited in their galleries, Mr. H. C. Frick having previously secured the famous portraits of Rosa Correr and Count Robert De Montesquieu and later purchasing the view of the harbor of Valparaiso. The Chippendale collection is said to be one of the finest extant.

Katherine M. Cohen.

Miss Katherine M. Cohen, a sculptor widely known in this country and abroad, died in Philadelphia on Monday in her 55th year. Miss Cohen, who was a pupil of Augustus St. Gaudens, executed among other works, a bronze of Lincoln, "Dawn of Thought," "Vision of Rabbi Ben Ezra," a seal of Gratz College, portrait of Mrs. Rohrer, and busts of Dr. Thomson of Philadelphia and James A. Beaver, once Gov. of Pennsylvania.

Captain I. B. Maxwell.

Captain Ian Bouverie Maxwell, a member of the staff of the Burlington Magazine in whose London office he is deeply regretted, who had rejoined for the war his old regiment, the South Wales Borderers, was recently killed at the age of 24. He was the younger son of the late Commander Everard Maxwell and was educated at Radley College and Hertford College, Oxford.

Theodore J. Richardson.

Theodore J. Richardson, supervisor of drawing in the Minneapolis schools from 1880 to 1893 and later a landscape painter died in Minneapolis in late Nov. He was 59, born at Readfield, Me., spent six years abroad from 1896 and exhibited at the Salon and the Royal Academy. Mr. Richardson made a specialty of Alaska scenery on his return from Europe. He was a member of the Salmagundi Club.

William Erving.

William Erving, a collector and dealer in Americana, particularly of New York prints and literature, died on Dec. 13 in Fordham. Born in Greenwich Village Oct. 8, 1826, he was an ardent abolitionist and admirer of William Lloyd Garrison. In his old store in Fourth Ave., a quarter of a century ago, his declaration of principles "Free Trade and Sailor's Rights" was where everyone could see it.

J. H. Redman.

Joseph Hodgson Redman, an illustrator, and watercolorist, died suddenly in Brooklyn on Tuesday. He was connected with the art departments of the various newspapers and recently collaborated with his brother, a writer, in a book on Bermuda.

NOT DAVID BENDANN.

It was Mr. Daniel Bendann, the veteran photographer, and not Mr. David Bendann, the well-known art dealer, whose death in Baltimore was chronicled in last week's ART NEWS.

LONDON LETTER.

London, Dec. 9, 1914.

Visitors to the exhibitions held from time to time at the Burlington Fine Arts Club are well aware of the excellent quality which always distinguishes the various collections brought together there for the enjoyment of the members and their friends. The present exhibition of Old Greek and Turkish Embroideries is no exception to the general rule, for the show includes many choice and rare examples of an art which is now rapidly ceasing to exist and fine examples of which are always difficult to secure. Few of the exhibits date back earlier than the 18th century, but taking into consideration the fact that the patterns of these embroideries have been almost as traditional from century to century as those of Eastern rugs and carpets, these comparatively late specimens furnish an interesting indication of the character of the decorative embroideries and hangings of more remote epochs. The greater number of the bedspreads, towels, curtains and pillows on which the lovely stitchery is lavished, have doubtless been wrought by girls in preparation for the marriage day, and the decoration has been copied with slight modifications from the embroidered house linen with which their mothers and grandmothers entered upon the married state. Thus the pieces on view are not so remarkable for their originality of design as for their perfection of craftsmanship and unerring sense of color, both of which combine to produce a richness of effect seldom equalled in needlework.

A New and Fine Rembrandt.

Connoisseurs are not too distracted by the stress of wartime to evince a considerable interest in the hitherto unknown Rembrandt which forms the most important feature of Messrs. Colnaghi & Obach's Loan Collection at 144 New Bond Street. This discovery is the more remarkable since the work is one of exceptionally fine quality and is moreover fully signed and has the date 1662. The identity of the young man, whose portrait it is, is not stated; and were it not that the picture belongs to a late epoch of the artist's career, one might wonder whether it might not have been intended as a variation on his own likeness. It is surprising that so fine a canvas should have been allowed to remain "perdu" in an English country house without being drawn into publicity by one or other of the many "experts," who are ever on the lookout for a treasure of this kind.

The offer made by the Contemporary Art Society to present to the National Gallery G. A. Storey's "Portrait of My Father," has been definitely accepted. The companion picture, "Portrait of My Mother," was purchased by the National Art Collections Fund and also presented to the Nation. Another recent gift is that made by John Lavery of his "Portrait of Auguste Rodin," shown at the Grosvenor Gallery last summer. The artist intends this as a recognition of the sentiment which inspired the great Frenchman to give so munificent a present of sculpture to the English nation in commemoration of the comradeship of the French and English soldiery during the present crisis.

Exhibition of Belgian Art.

The first collective exhibition of Belgian Art is now on here, the proceeds for the benefit of Belgian artists. Cardinal Bourne, Count de Lalaing and Sir Edward Poynter are among the patrons, and it is hoped that a substantial sum will be secured. The leading firms of artists' colormen here are contributing materials to a substantial amount to help the artists. The Royal Institute of Painters is departing slightly from their ordinary type of exhibition for the sake of holding one which should prove of very exceptional interest, to consist of photographs, relics, and about 150 original proclamations in German and Flemish, issued during the German occupation of Belgium. Lectures are to be given by artists who have been at the seat of war, on behalf of the illustrated papers, so that those who visit the Institute during the exhibition should be able to gain a particularly vivid idea of events from those who have actually participated in them.

Some extraordinarily fine work in mosaic by the Russian artist, Boris von Anrep, whose name has been associated with the "Post-Impressionist" movement, has recently been put up in the Westminster Cathedral, with the architecture of which it is singularly well in accord. The Byzantine tradition is admirably preserved in the mosaics.

L. G. S.

Avard Fairbanks, the 17-year-old sculptor of Salt Lake, who has studied and exhibited in New York, has had an offer from Mrs. Prescott Hoard of New York, herself a sculptor, to spend a year in Rome in study.

Joel S. Levett is a Russian artist who is attracting attention in Boston by his pictures of emigrants from his own country.

BOSTON.

The indefatigable Voses have put on two exhibitions of more than ordinary interest, one of pastels by Charles De Belle, a Hungarian, but at present a resident in Montreal, works imaginative and poetic in conception and offering a refreshing contrast to much of the bold realism of the day and the annual display of small pictures which has become an accepted feature of the Christmas season in this gallery. It contains a wealth of good things and many prominent names are among the contributors; notably, Chas. H. Woodbury, H. D. Murphy, W. B. Closson, A. P. Ryder, A. H. Wyant, J. Francis Murphy, D. W. Tryon, C. J. Nordell, Melbourne H. Hardwick, M. L. Macomber, M. B. Titcomb and Gardner Symons.

The "one man" show at the Guild consists of the works of Dwight Blaney, who exhibits some 27 landscapes and marines, none of a high degree of interest, but mostly good enough to pass muster. Probably the best picture is that entitled "The Wharf," in which there is a better feeling for design than in most of the others. "Evening" also has good qualities.

In the gallery devoted to the general exhibition of member's work, are some first-rate things. "The Pink Feather," by De Camp, readily takes its place as a fine picture. W. M. Paxton shows a new canvas, entitled "1875" in which is seen a young woman clad in the puffy and "bustly" costume of that era, vivid green in color and evidently of satin, an interesting picture, however, and extremely well painted. Philip L. Hale's dainty concert called "Spring in '61" has pleased friends and foes alike.

In the Copley Gallery, Margaret Richardson has 17 portraits, rather uninspired and literal in general, but with exceptions such as that of Mr. Hicks, which has much vivacity and charm. In the front gallery, Marion Boyd Allen shows a portrait of a lady, and George L. Noyes exhibits about 26 postcards, delightful in color and excellently painted.

At the Twentieth Century Club, Henri Girardot, a French artist, is holding an exhibition of landscapes, flower-pieces and still lifes, the proceeds from the sale of which are to be entirely devoted to field hospital work in France.

Mrs. Sarah M. Symonds is holding an exhibition of bas-reliefs of old Colonial doorways from Salem and Marblehead and reproductions in miniature of many historic houses in various New England towns.

At the Art Club originals and copies of Colonial portraits to adorn the replica of the "State House" at the Panama-Pacific Exposition are being shown by the co-operation of the Exposition authorities and the Society of Colonial Dames. John Doe.

PHILADELPHIA.

A small landscape by Raffaeli in the Allied Arts Relief Fund Exhibition at the Art Club, had a bid placed on it of \$300. A sketch of one of the buildings across a lagoon of the World's Fair at Chicago by Twitchman had a bid of \$200. "The Water Garden," a canvas of considerable size, vibrant with brilliant color, by Henry McCarter, had \$155 bid; and "Marshes in March," by Richard Blossom Farley and "A Study," by Violet Oakley, \$110 each. Many others had bids of \$100, which were raised before the final sale on Wednesday afternoon. The aggregate of the bids placed together with the proceeds of the sale of admission tickets is said to amount to upwards of \$2,000, a very creditable showing.

Additional to the last report of sales at the Watercolor Show at the Academy are those of "The Fishing Quarter, Venice," by Miss Lucy Conant, "Miss Peggy," by Mrs. Elizabeth H. Ingham, "The Green Door," by Mrs. Clara Madeira, "Land and Sea," by Miss Edith M. Mann, "Gruyère," by Miss Gertrude Lambert, and an etching by Joseph Pennell, "Mills on the Meuse."

Eugene Castello.

BUFFALO.

Elliott Daingerfield succeeds, with an exhibition of representative pictures at the Albright Gallery, to the interest of which Carroll Beckwith and later the memory of the late George Hitchcock through exhibitions of their works now still on, attracted here. Daingerfield's exhibit is a good and thoroughly representative one, and emphasizes his remarkable color sense. His early training under the late Walter Satterlee, who undoubtedly gave his art its refinement, and with the late George Inness whose friendship he enjoyed, are clearly discernible in the works now shown.

The canvases "Hollyhocks," and "A Dutch Garden," by George Hitchcock have been sold to local collectors. Mrs. Hitchcock, who came on to attend the opening of the exhibition of her husband's pictures has returned to N. Y.

The exhibition of thumb-boxes by local and a few other artists is still on in the lower Albright Gallery.

CHICAGO.

The Art Institute has five "one-man" shows of paintings, a "one-man" display of etchings, and a "one-woman" exhibition of sculptures—now on simultaneously. The artists are respectively Bessie Potter and Robert Vonnob, Jane Peterson, Charles Warren Eaton, Earl H. Reed, George W. Bellows and Charles H. Woodbury.

George W. Bellows shows 25 portraits and marines; Miss Peterson 21 oils; and Charles Warren Eaton, 61 landscapes.

Earl H. Reed displays 52 etchings, while R. Vonnob has 62 examples of his able brush, his portraits of Drs. Talcott Williams, and J. Wier Mitchell, Charles Francis Adams, Mrs. Woodrow Wilson and daughters, Mrs. W. W. Walker, Daniel French, Margaret French, Clifford F. Grayson, A. Walker, Bessie Potter Vonnob, Bertha J. Cooke and others, and several landscapes and studies in oil, and Bessie Potter Vonnob has 32 of her charming modern Tanagra sculptures.

Charles H. Woodbury shows 28 oils, mostly marines, but also several seascapes near the Maine coast, luminously turbulent over jutting, and startle into feathery foam.

With Dealers and Artists.

At Thurber's, there is an assemblage of artistic wood-block prints by Mrs. T. Austin Brown, and at Roullier's, a new selection of fine prints by old and modern masters.

Carl K. Kraft, Rudolph F. Ingerle, and August Petryl are giving an exhibition of pictures painted in the Ozark Mountains last Summer, at their Michigan Avenue studio.

Edgar Payne, the landscape painter, Frank J. Taylor, and O. Irwin Myer are now craftsmen as well as painters, and have taken up the business of making hand-carved picture frames, at their Elm Street studio. They are making this "artistic framing" a "calling"—a departure among local artists.

At The Palette and Chisel Club display of landscapes by Samuel J. Kennedy, is now on. The Municipal Commission to purchase paintings for the decoration of local public buildings, are soon to make selections from the collection. Paintings of fruit by C. P. Ream, a veteran and popular local artist, are among the "accepted chances," and many "pioneers" are hoping that his paintings will be installed somewhere as worthy examples of earlier art work here.

H. Effa Webster.

CINCINNATI.

Two small but very attractive exhibits are on at present at the Art Museum, one of over forty oils by Everett L. Warner, and another of landscapes by a local artist, Norbert Heerman.

Mr. Warner's "Wayside Cottage," which brought him the Vezin Salmagundi Club prize this year, is shown. Mr. Warner, it will be recalled, won the Salmagundi Club Evans' prize last year. Other works shown are his "Spring Morning, New York," and a series of Dalmatian landscapes.

Norbert Heerman, a young local painter, shows a dozen landscapes. His early training in Munich under Louis Corinth, and later study in Paris, have resulted in good composition, and a fine color sense. He chose the picturesque Delaware valley for his workshop last summer and his present show displays a new note that is gratifying.

The Woman's Art Club exhibition is also on at the Museum and the most interesting exhibitor is Edna Boies Hopkins who did some fine work while studying in Paris. She was one of the sixteen Cincinnati artists invited to send work to the San Francisco Fair.

The Annual Exhibition of the Cincinnati Art Club is on in the Union Central Building. In spite of the hard times, many of the smaller works by local artists have been sold.

Charles S. Kaelin, who has six examples, has had four pastels "invited" for San Francisco. L. H. Meakin shows some landscapes, all studies in cloud effects.

The animal painter, Edward Volkert, as well as other well-known local artists, John Rettig, Henry Sharp, Val. Bonhajo, August Weber, are well represented.

Leo Mielziner, who still belongs to this association, although now in New York, has sent on a clever portrait of himself.

Anna Louise Wangeman.

Portland, Oregon, has resolved hereafter to buy American instead of foreign art for the education of public school pupils.

Walter Greaves' portrait of Whistler, lately sold in a N. Y. auction room, is now the property of the Pennsylvania Academy of Fine Arts.

The Gibbs Art Gallery in Charleston, S. C., is now open free every Saturday.

CLEVELAND.

Out in Wade Park the white marble walls of the new Cleveland Museum of Art are now under roof and inside work will occupy the builders from now on.

Preparations for a worthy celebration at the opening in November, 1915, are going forward. Director Frederick Allen Whiting is assisted in all his plans by the new curator, J. Arthur MacLean, formerly of the Oriental department of the Boston museum who took up his duties here a few weeks ago.

An addition to the nucleus of an Oriental collection which the museum owns, was made very recently in the shape of a copy of the Egyptian Book of the Dead, with a folio of 37 fac-simile plates in the colors. An ancient piece of sculpture in soft limestone, portraying a Buddhist trinity, was purchased not long ago by the museum. Buddha is represented as standing with a "Bodhisattva," or saint who has not yet acquired Buddhahood, on either side of him. All three figures are on symbolic lotus flower bases.

The library of the museum has had the gift of a copy of the Grolier society's "Etched Works of Whistler" with three portfolios of reproductions, and of "The Lithographs of Whistler." One of the best one man exhibitions of the season here is formed by Harold A. Streater's oil just closing at the Gage gallery. Mr. Streater successfully essayed the painting of gardens for the first time this past season. He shows some beautiful landscapes, Gates Mill, Ohio, and country scenes in New York State being his inspiration. The exhibition also includes figure work, of which the most striking example is "Mrs. Rex" in costume.

Among other oils at this gallery just now are several by Robert Henri and Daniel Garber and F. Luis Mora's 1914 group of three young women which he calls "In Costume." The last has just come from the Chicago Art Institute. Max Bohm, Cleveland's foremost mural painter, is with his family in London, unable to return at present to his home and studio in Paris. Two of Cleveland's young sculptors, Joseph C. Motto and Steven A. Rebeck, have opened a studio since coming from New York, where they worked with Karl Bitter and Herman McNeil.

J. C. G.

VOL. XI JUST PUBLISHED

American Art Annual

FLORENCE N. LEVY, Editor

Auction Prices of Paintings, 1912-13-14
Officers and Reports of 733 Museums
and Societies; 216 Schools. Obituaries.
Bibliography of American Art. The
Tariff. Who's Who Among Art Dealers

Specimen pages on request

Cloth 562 Pages 95 Illustrations

Price \$5 Net

PUBLISHED BY

The American Federation of Arts
215 West 57th St., New York City

T. J. LARKIN

Rare Chinese Pottery

104 NEW BOND ST. LONDON

ROME

Sangiorgi Gallery—Borghese Palace

High Class Old Paintings
Works of Art

L'Atelier Français

17 rue de Courcelles

PARIS

Modern Furniture and House Decoration

BY PRIVATE TREATY

ARTHUR RUCK

Agent for the Private Sale and Purchase of
Important Pictures and Other Works of Art14, CLIFFORD STREET, BOND STREET,
LONDON, W.

P. & D. Colnaghi & Obach

(ESTABLISHED 1760).

Publishers by Appointment to King George



Dealers in Paintings, Drawings,
Engravings and Etchings by
Old and Modern Masters.
Experts, Valuers and Publishers.

144-145-146, NEW BOND ST.,
LONDON, W.

CABLE ADDRESS
COLNAGHI, LONDON.

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern WORKS OF ART

Furniture, Enamels, China,
PARIS Fine Leather Goods, Etc. LONDON

London Osaka Kyoto Boston

YAMANAKA & CO.

254 FIFTH AVENUE
NEW YORK

WORKS OF ART FROM THE FAR EAST

W. Scott Thurber Art Galleries

PAINTINGS

ETCHINGS - - PROCESS PRINTS
Framing Expert Restoring

408 So. Michigan Boul., Chicago

BY PRIVATE TREATY

Florence Astley

Agent for the Private Sale and Purchase
of Early Bronzes and Other Works of Art
19, Duke St., St. James's, London, S. W.



Dr. Jacob Hirsch

PARIS

364 Rue St. Honore
(Place Vendôme)

MUNICH

Arcisstrasse, 17
Cable Address, "Stater"

NUMISMATICS, GREEK AND ROMAN ANTIQUITIES,

High-Class Works of MEDIAEVAL
AND RENAISSANCE ART

Vose's Early Americans.

Mr. Robert C. Vose of R. and C. Vose
of Boston, has assembled a choice and
representative collection of portraits by the
early American Masters, which has been on
exhibition at the St. Louis City Art Mu-
seum, and after further exhibition in other
of the western museums, will be shown at
San Francisco in the Fine Arts Department.

The collection comprises five examples
of Copley, portraits of Admiral Gambier,
John Greene, Thomas Dongan, and Daniel
Rea and of Mr. Daniel Rea, two examples of
Chester Harding-portraits of Mr. and Mrs.
George Hallet, Gilbert Stuart's fine present-
ment of Jonathan Amory, Thomas Sully's
well-known "The Scholar," and no less
than five examples of Benjamin West—a
portrait of The Duke of York and Albany,
two typical Biblical subjects and two as
typical classical subjects, and a watercolor
"The four quarters of the World bringing
treasures to Britannia."

BOURGEOIS GALLERIES

OLD AND MODERN MASTERS

PARIS

226 RUE DE RIVOLI

NEW YORK

668 FIFTH AVENUE

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arthur Ackermann & Son, 10 East 46 St.—
Watercolors by Gerald Ackermann, to
Dec. 24.

Art Alumni Association, Pratt Institute, 296
Lafayette Ave., Brooklyn—Photographs
by Florence B. Grey, to Dec. 24.

American Fine Arts Society, 215 West 57 St.—
National Academy Winter Exhibition,
Dec. 19 to Jan. 17, 1915.

Arlington Galleries, 254 Madison Ave.—Ex-
hibition of Woman Painters and Sculptors
to Dec. 26.

Berlin Photographic Co., 305 Madison Ave.—
Porcelains, by Komroff, and Color
Prints from Wood Blocks, by Edna Boies
Hopkins.

Braus' Gallery, 717 Fifth Ave.—Pictures of
old English Houses, by Charles Flower.
Paintings of dogs by Mme. Ergoelet.

Cathedral Parkway Gallery, 2837 Broadway,
Cor. 110 St.—Sketch Box Paintings, by
J. Eliot Enneking, to Dec. 22.

City Club, 55 West 44 St.—Works by Jonas
Lie, to Dec. 19.

Cottier Gallery, 718 Fifth Ave.—Paintings
by W. R. O'Donovan, sculptor, to Dec. 21.

Daniel Gallery, 2 West 47 St.—Small oils by
American artists, to Dec. 31.

Durand-Ruel Gallery, 12 East 57 St.—Works
by Alfred Sisley, to Dec. 19.

Ehrich Galleries, 707 Fifth Ave.—Old Mas-
ters with Birth of Christ and Kindred
Subjects, to Jan. 2. Animal Sculptures by
Albert Humphreys. Print Room—The
Old Masters of Photography, to Dec. 31.

Folsom Galleries, 396 Fifth Ave.—Pictures
by Maude Drein Bryant, to Dec. 30.

Gamut Club, 69 W. 46 St.—Paintings by A.
B. Davies, to Dec. 21.

Herter Galleries, 841 Fifth Ave.—Mirza L.
Raffy Collection of Antique Persian Fai-
ence, Stuffs, Lacquers, Miniatures and
MSS.

Katz Galleries, 103 West 74 St.—Thumb-
box Sketches by American Artists, to
Dec. 31.

Gorham Co., Fifth Ave. and 36 St.—Stained
Glass Window, "Te Deum," to Dec. 19.

Goupil Galleries, 58 West 45 St.—Third An-
nual Exhibition of Works by the Mem-
bers of the Society of British Graver
Printers in Color, to Dec. 31.

Hispanic Museum, 156 St. and B'way—
Spanish art, etc. Daily and Sunday, 10
A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian
potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Pastels by
Whistler, Old English Prints in color and
Audubon's Birds, to Dec. 31.

Kent-Shmavon Galleries, 668 Fifth Ave.—
Objects of Ancient Art, Persian Faiences,
Manuscripts and Miniatures, Persian, Chi-
nese and Spanish rugs.

Keppel Gallery, 4 East 29 St.—Etchings and
Drawings by T. F. Simon, to Jan. 2.

Kouchaki Freres, 715 Fifth Ave.—Flemish
Tapestries, Rugs, Bronzes, Eastern An-
tiques, Potteries and Glass.

Knoedler Gallery, 556 Fifth Ave.—18 Cen-
tury Color Prints, to Dec. 31. Early Chi-
nese Paintings, to Dec. 31.

Little Gallery, 15 and 17 East 40 St.—Ex-
hibition of Byrdcliffe Pottery, Rogers
Jewelry and Silverware.

Macbeth Galleries, 450 Fifth Ave.—Exhi-
bition of Pictures for a Home, to Dec. 31.

MacDowell Club, 108 West 55 St.—Group
exhibition including: Oscar Fehrer, B. J.
O. Nordfeldt, P. O'Malley, B. Rasmussen,
Bertha Sanders, H. Vance Swope, Harriet
S. Vincent, C. L. Wright, to Dec. 27.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays 25c. Free other days.

Morgan and Altman collections on public
view.

Milch Galleries, 939 Madison Ave.—Ameri-
can Paintings, to Dec. 31.

Montross Gallery, 550 Fifth Ave.—Works
by Kalai Gibran, to Dec. 31. Works by
Bryson Burroughs, Jan. 2-16.

Municipal Art Gallery, Washington Irving
High School, 16 St. and Irving Place.—
German Association for Culture, to Jan.
15.

Murray Hill Art Galleries, 17 W. 31 St.—
First Exhibition of Work by American
Painters.

National Arts Club, 119 East 19 St.—Na-
tional Arts and Crafts, to Dec. 28.

New York Public Library, Print Gallery,

(Room 321).—Etchings of 15 Century
Artists. Stuart Gallery (Room 316)—
Bracquemond and Peter Moran Memorial
Exhibitions.—Millet Centennial Exhibit.
—Recent additions to the Print Collection.
Room 322—English 18 Century prints be-
queathed by John L. Cadwalader. Main
Floor.—Mr. Isaac N. Seligman's Loan Col-
lection of Washington Irving, MSS., Let-
ters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—
Works of Picasso and Brague, to Jan. 5.

Reinhardt Galleries, 565 Fifth Ave.—Por-
traits in Miniature and Oil by F. W.
Rehling-Quistgaard, to Dec. 19.

344 Riverside Drive—Works by Misses
Emily F. Peacock, Ursula Whiting and
Bush Brown.

Mrs. Clarence C. Rice's Studio, 16 W. 56
St.—Exhibition of Pottery from the
Durant Kilns.

Society Library, 109 University Place—
Prints and Maps of Old New York.

CALENDAR AUCTION SALES

American Art Association—American Art
Galleries, Madison Sq. South.—Mr. Thom-
as B. Clarke's Collection of Antique Chi-
nese Rugs, afternoons of Jan. 6, 7, 8 and 9.

Anderson Auction Company—Anderson Gal-
leries, Madison Ave. and 40 St.—Fine
Books from the Library of a New York
Collector, Monday afternoon, Dec. 21.

Books from the Library of Mrs. Helen L.
Grace of Brookline, Mass., Thursday af-
ternoon, Jan. 7. Part II of the Joline Col-
lection, consisting of English Books and
Foreign Autographs, on Exhibition Jan. 9

to sale in five afternoon sessions begin-
ning Jan. 18.—Part II of the Robert Louis
Stevenson Collection of Books, Autograph
Letters, Manuscripts and Curios from the
South Seas, on Exhibition Jan. 16 to sale
in three afternoon sessions beginning
Jan. 25.

Metropolitan Art Association—Anderson
Galleries, Madison Ave. and 40 St.—Mod-
ern Etchings, Engravings, and Mezzotints
printed in color, chiefly the Collection of
the late Henry A. Bateman of Baltimore,
on Exhibition Jan. 7 to sale on the eve-
nings of Jan. 14-15.

ART AND ARTISTS

George Elmer Browne has returned to
New York and has taken a studio at No.
142 East 18th St.

Henry W. Ranger has recently returned
from a visit to Florida, and he will paint in
his 67th St. studio until late Jan., when he
will make his annual trip to the West
Indies, to remain until spring. He shows
to friends several recently completed and
characteristically strong colorful land-
scapes painted near his summer studio at
Noank, Conn.

Paul Dougherty recently returned from
St. Ives, England, where he painted from
the early spring until the war's outbreak,
after which he remained to aid the Belgians
and French refugees. The canvases he
brought back with him are typically virile
and beautiful in color.

Maurice Prendergast has taken a studio
at 51 South Washington Sq., where he is
painting some of his personal and virile
figure compositions.

DeWitt Parshall recently returned to his
Carnegie Hall studio after seven weeks
spent in the vicinity of the Grand Canyon.
In his search for new subjects he traveled
many miles beyond the railway, and has
brought back a number of rarely beautiful
compositions, entirely unfamiliar, even to
artists who have painted in that locality.

George Lawrence Neilson who went
abroad three years ago to paint and study
in France, returned in late Oct., and has
taken a studio in the Atelier Building, West
67th St., where he has recently completed,
among other portraits, a three quarter
length presentment of Mrs. Otto S. Loeb.
He painted a number of landscapes and
figures compositions in Brittany and his
work shows much independent thought and
beauty of expression.

There has just closed at the Print Rooms
of Hill Tolerton, San Francisco, an exhibi-
tion of original drawings by Maynard Dix-
on, the mural painter. The catalog has a
daintly written and discriminating introduc-
tion by Mr. Porter Garnett.

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

Vernay

In the comprehensive galleries
of the House are shown English
Antiques of importance—Fur-
niture, Silver, Porcelains, Pot-
tery and Glassware.

Nos. 10-12-14 E. 45th St., New York
217 Piccadilly, London, W.

NETHERLANDS GALLERY

Pictures by the Ancient Dutch, Flemish
and Early English Masters

11A KING STREET, ST. JAMES', LONDON
(Two doors from Christie's)

FRINK PICTURE LIGHTING

Is a guaranteed system of picture illumination,
which brings out the characteristics of each picture.
We make a specialty of picture and gallery lighting.

SEND FOR OUR BOOKLET
H. W. JOHNS MANVILLE CO.

Sole Selling Agents for Frink Products
NEW YORK AND EVERY LARGE CITY 1719

The Kent- Shmavon Galleries, Inc.

beg to announce

the Opening of
their Galleries at
668 Fifth Avenue

(at 53rd Street)

and invite inspection
of their collection of
Objects of Ancient Art
now on exhibition
which consist of Rare
and Beautiful Persian
Faiences, Manuscripts
and Miniatures, also
an unusual collection
of XVth, XVIth and
XVIIth Century
Persian, Chinese and
Spanish Rugs.

New York, December 1914.

DURAND-RUEL

NEW YORK — PARIS

**Paintings by
AMERICAN ARTISTS**Choice Examples always on View
Small Bronzes—Volkmar Pottery**WILLIAM MACBETH**

450 Fifth Avenue New York

P. W. FRENCH & Co.

6 EAST 56TH STREET, NEW YORK

RARE ANTIQUE

Tapestries, Furniture
Embroideries and LacesALSO OTHER ART OBJECTS FOR
MUSEUMS AND COLLECTORS

Formerly 142 Madison Avenue

Vickery Atkins & TorreyETCHINGS, ENGRAVINGS, PAINTINGS
JAPANESE PRINTS, PORCELAINS
AND OBJECTS OF ART

550 Sutter Street San Francisco

**Kelekian
OBJETS de
COLLECTION**709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
39 KASR-EL-NIL - CAIRO

The Brooklyn Museum—Eastern Parkway—has just placed on special exhibition the series of religious paintings by Otto Walter Beck, given to the Museum by Mr. Wm. T. Evans in 1912, and which were fully noticed in the ART NEWS at that time.

Orson Lowell's cartoons for "Life," which have been shown throughout the country for three seasons, were shown at the Boston Art Club in October, at the Providence Art Club in November, and are now hanging in the gallery of the New Rochelle Public Library. The collection goes to the Art Club of Richmond, Va., for January.

Nicholas S. Macsoud of Brooklyn will send 18 oils, watercolors and miniatures to the San Francisco Exposition to be exhibited some in the Fine Arts Department of the Turkish section, and others in the Turkish Pavilion in the Ottoman section. The artist has been invited to exhibit by Djehai Munif Bey, High Commissioner for Turkey for the Exposition. Mr. Macsoud was born in Zahle, on the slopes of Mt. Lebanon, and came to America as a youth. He studied here at the Academy of Design schools.

Robert Vonnoh and Bessie Potter Vonnoh have been in Chicago where a joint exhibition of their work at the Art Institute is on.

Miss Zayda Ben-Yusuf, whose work in artistic photography brought her deserved reputation here some years ago, has returned after seven years residence in London and Paris, and has reopened her former studio at No. 40 West 39 St.

Elizabeth Grandin shows marked ability in some recent landscape and figure work, shown at her studio, 51 Washington Sq., South. Colorful and broadly painted, these last canvases evidence serious thought.

Gaston Nys, a young Belgian sculptor, has taken a studio in New York and intends to devote himself to modelling the soul and suffering of his compatriots.

BÖHLER & STEINMEYER

HIGH CLASS OLD PAINTINGS—WORKS OF ART

34 WEST 54TH STREET

NEW YORK

JULIUS BÖHLER
Brienerstrasse 12
MunichSTEINMEYER & FILS
Paris: 3 Place du Theatre Français
Cologne: 3 Domkloster**EXHIBITION CALENDAR FOR ARTISTS.**

ARCHITECTURAL LEAGUE OF NEW YORK, Fine Arts Building, 215 West 57 St.

30th Annual Exhibition.

Last day for entries.....Jan. 4, 1915

Last day for exhibits.....Jan. 21, 22, 1915

Exhibition dates.....Feb. 7-27 inclusive

PANAMA-PACIFIC EXPOSITION—SAN FRANCISCO

Works from San Francisco or vicinity or imported from artists' agents.

"Notice to Agent."

Entries by.....Jan. 5, 1915

Works received.....Jan. 2, 4 and 5, 1915

Exposition opens.....Feb. 20, 1915

Exposition closes.....Dec. 4, 1915

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa., 110 Annual Exhibition.

Entries by.....Jan. 5, 1915

Limit day for receiving works at the gallery.....Jan. 18, 1915

Opens.....Feb. 7, 1915

Closes.....Mar. 28, 1915

Marion Swinton's portrait of Mrs. Aline Coleman of Dallas, Texas, was enthusiastically received in that city at the recent annual local exhibition. It was given the place of honor. At her Van Dyck studio she will soon begin a portrait commission.

AMONG THE DEALERS.

Mr. Eugene Glaenger of Jacques Seligmann Co., 705 Fifth Ave., returned from France on the Rochambeau last week.

Mr. V. G. Fischer, who is at the Kaiserhof, Berlin, as is also Mrs. Fischer, writes that both are well.

Heartly congratulations are being offered to Mr. and Mrs. Stevenson Scott on the birth of a daughter. Mrs. Scott was Miss Marie Power, daughter of Mr. and Mrs. John Power.

Mr. James P. Silo has been quite ill for several days with a heavy cold, but is now on the mend.

ART AND BOOK SALES.**Ichabod Williams Art Sale.**

Announcement of the first important auction of pictures and art objects of the season—that of the collections of the late Ichabod T. Williams, is made by the American Art Association. The sale date will probably be in early February, and the sales to fill two evenings, will take place in the Plaza Hotel Ballroom. Mr. Williams was a well-known picture collector who purchased largely through the influence and upon the advice of his friend, the late Daniel Cottier, the dealer. His collections therefore were largely made up of the pictures and art works favored by Mr. Cottier and his house.

Old masters play a lesser part in the picture collection, and while they bear good names will not excite as much interest as the Barbizon, modern Dutch and American pictures. The early Italians are represented by Domenichin and Sassaferrato, and the early Dutchmen, by Van Ostade, Van der Velde, Jan Both, A. Cuyp and Van der Neer. Among the Barbizons are some well-known canvases, which have been shown at various club and other loan exhibitions in New York during the past years. These include Troyon's "Morning-Normandy Coast," "Cows in Pasture," "Well" and a landscape by Rousseau, Millet's "The Quarriers," three admirable examples of Daubigny, no less than four typical examples of Diaz, including a superior "Fontainebleau Forest," and three important Corots a "Lake Nemi," "The Woodman's Cot" and a landscape.

The best of the Dutch pictures are by the three Marises, in whose work Mr. Cottier specialized, Mauve, De Bock, Neuhuys, Bosboom and Terese Schwartz, not a noted painter, but whose example "Amsterdam Orphan Girls" is a good "story" picture. Among contemporary foreign artists represented, are Decamps, Delacroix, Couture, Mettling, Ribot, Roybet, Bonvin, Isabey

As a matter of course from his friendship with Daniel Cottier, Mr. Williams owned examples of the American George Fuller (3), and had a good Sargent "Capri Girl," two Wyants, and an example each of J. Francis Murphy, Twachtman, Blakelock, A. P. Ryder, J. Alden Weir, Samuel Colman, Eastman Johnson, Whittredge, McIntee, James D. Smillie, W. T. Richards and Gendey Bruce.

There are specimens of Greek pottery, oriental ceramics, jades, bronzes, terracottas, rock crystal and Venetian glass, which with the library and furniture will be sold at the American Art Galleries following the sale of the pictures.

Joline Books Sold.

The sale of the late Adrian H. Joline's library of books and autographs began in the Anderson Auction, Tuesday.

An extra-illustrated copy of Carson's "Supreme Court of the United States," went to Walter R. Benjamin for \$285, the same amount being reached by the autograph edition of "The Writings of Mark Twain," which went to Mr. Gabriel Weiss.

Mr. George D. Smith paid \$135 for an extra-illustrated copy of Alexander's "Political History of the State of New York, 1774-1882," and C. Carhardt & Co. gave \$130 for "Autographs and Portraits of American Authors." A large paper copy of "American Statesmen," edited by John T. Morse, Jr., was bought by Mr. Weiss for \$205.

An extra-illustrated copy of "A Biography of William Cullen Bryant," by Parke Godwin, once owned by Augustin Daly. A letter of Commodore Barry sold for \$28.

At the second session on Wednesday, an autographed edition of Bret Harte with illustrations signed by the artists, sold to Mr. Gabriel Weiss for \$275, who also paid \$110 for an autographed edition of Washington Irving.

Mr. George D. Smith gave \$127 for the Letters of Thomas Hutchinson and Mr. James F. Drake \$100 for the extra illustrated life of the Jeffersons, by William Winter. The total of the afternoon was \$2,700, making the grand total for two sessions \$5,350.

George H. Bogert's "Venice," was sold for \$740 to Mr. G. M. Lefevre, agent, Dec. 11, at the last session of the dispersal of a collection of paintings by the late Richard Pauli and others in Clarke's Art Rooms, No. 5 West Forty-fourth St. "A Valley Stream," by the late Julian Rix, went to Mr. J. C. Tomlinson for \$263. The total of the sale was \$6,183.

Washington Letters Sold.

Books, maps, and autograph letters from the estate of Mrs. Gertrude Beekman of Tarrytown and others brought \$2,318 at the Anderson Auction Company's rooms on Dec. 11.

A MSS. diary of the American Revolution, kept by Ambrose Serle from May 6, 1776, to July 22, 1778, was secured for \$660 by Mr. George D. Smith.

NO less than six of the world's great museums have added to their collections Paintings from our galleries in the last year.

It is such confidence which has made these galleries headquarters for discriminating collectors.

EHRICH GALLERIES

707 FIFTH AVE. NEW YORK

Old
Masters
Exclusively

THE

Folsom Galleries

396 Fifth Avenue (bet. 36 & 37 Sts.)

NEW YORK

Selected American Paintings

Rare Persian Faience

E. F. BonaventureWorks of Art
Books in fine Bindings
Engravings, Drawings
High Class Paintings

601 FIFTH AVENUE

above forty-eight street

NEW YORK

Mr. Frederick W. Morris paid \$540 for two rare books printed in this city in 1774 by Hugh Gaine, "Laws and Statutes of the City and Montgomerie Charter" and "The Charter of the City of New York," and Mr. James F. Drake, \$23.50 for a biograph letter of King Edward VII, while ten holograph letters of Gen. Grant brought \$249.50. A holograph letter of George Washington, dated Cambridge, Oct. 28, 1775, addressed to Miss Anne Maria Clifton of Philadelphia, and with an unusually well-preserved impression of Washington's seal, was obtained by Mr. E. F. Bonaventure for \$80. Another Washington letter, Philadelphia, March 7, 1797, recommending his steward, went to Mr. Gabriel Weiss for \$47. Seven old New York maps relating to real estate owned by Sir Peter Warren, Gov. George Clinton, and others brought \$96.

FRENCH ARTISTS GRATEFUL.

The French Artists' Fraternity will cast a bronze medallion as a souvenir of the ready and generous assistance given to it by Americans.

The sculptor, Antonin Mercie has made a design showing Benevolence stretching its hands to the Fraternity and welcoming the orphans of artists and sculptors. Below is shown the cathedral at Rheims on fire.

The first proof struck will be sent to Mrs. Herrick, wife of the former American Ambassador.

A JUMEL PORTRAIT PRESENTED.

At a meeting Dec. 12 in the Jumel Mansion, under the auspices of the Washington Continental Guard, Mr. Samuel H. Wandell presented to the Washington Headquarters Ass'n a portrait of Madame Jumel in her youth by Saint Memmin. Mrs. N. Taylor Phillips, president of the Association, accepted the portrait.

George T. Plowman is showing a particularly interesting collection of etchings, lithographs and pencil drawings in the rooms of Curtis & Cameron, Boston, proprietors of the Copley Prints. He is an interpreter of architecture, and his glimpses of old Paris and London, cathedrals and public edifices all bear witness to a thorough knowledge of the construction of buildings as well as to remarkable draughtsmanship.

Thomas Moran left last week for his annual visit to the Grand Canyon, where he will paint until Spring.

**LEWIS AND
SIMMONS***Rare Objects of Art
and Old Masters*581 Fifth Avenue
NEW YORKLONDON—180 New Bond Street
PARIS—16 Rue de la Paix**R. C. & N. M. VOSE**

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH**BOSTON**

398 BOYLSTON STREET

**Scott & Fowles
Company**ART
GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets
NEW YORK**JACQUES
SELIGMANN**57 Rue St. Dominique
(Ancien Palais Sagan)
PARIS12 Old Burlington Street
LONDON, W.Jacques Seligmann & Co.
INC.705 Fifth Avenue
NEW YORK**THE
RALSTON
GALLERIES**HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS*Original Etchings
Colored Sporting Prints
& Old English Mezzotints*567 FIFTH AVENUE ~ NEW YORK
AT 46th STREET**J. & S. GOLDSCHMIDT**Purveyors to the
Principal European Courts**Old Objects of Art**New York: 580 Fifth Avenue
Paris: 22 Place Vendôme
London: 20 Woodstock Street
New Bond Street
Frankfurt a. M.: Kaiserstrasse 15**Worch of Paris**

CHINESE ANTIQUES

467 FIFTH AVENUE

Kouchakji Freres719 5th Ave., New York
64 Rue Talbott, Paris*Rakka, Babylonian and Per-
sian Potteries. Iridescent glass,
and enameled glass. Oriental
rugs, etc.*

Guaranteed Genuine

Henry Reinhardt**Old and Modern
Paintings**New York: 565 Fifth Avenue
Chicago: 536 S. Michigan Avenue
Paris: 12 Place Vendôme**Galerie Heinemann**

MUNICH

HIGH Class Paintings
of the German, Old
English and Barb-
izon Schools.**The G. von MALLMANN
GALLERIES
BERLIN
ANHALTSTRASSE, 6
High-class Old Paintings and
drawings.****Galerie Kleinberger**

9 Rue de l'Echelle

PARIS

709 Fifth Ave., New York

Ancient Pictures
Specialty Dutch,
Flemish Schools**Arthur Tooth & Sons**

Established 1847

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

CHARLES 718 FIFTH AVENUE
NEW YORKEXHIBITION of fine old Elizabethan
Jacobean, Queen Anne, Georgian
and Adams Rooms.*Tapestries, Early English Furniture,
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains.***C. & E. CANESSA**

Antique Works of Art

MOVED

to

547 FIFTH AVENUE

BASIL DIGHTON3 Savile Row, London
English and French Engravings
English Furniture**CHARLES VIGNIER**

Arts of Asia

4 rue Lamennais

Champs Elysées PARIS

LEVESQUE & CO.

109 Faubourg St., Honore, Paris

ANCIENT and MODERN PAINTINGS

The French Gallery

WALLIS & SON

High - Class - Pictures120 Pall Mall, London
and 130 Princes Street, Edinburgh**MAX ROTHSCHILD**

Old Masters

THE SACKVILLE GALLERY

28 Sackville Street LONDON, W.

**SELIGMANN,
REY and CO.**

7 W. 36th St., New York

**Works
of Art**ARNOLD SELIGMANN
23 Place Vendôme, Paris**CH. LOWENGARD**26, Ave des
Champs Elysées

PARIS

**WORKS of ART
TAPESTRIES
and
FURNITURE****DREICER & CO**
Jewels
FIFTH AVENUE AT FORTY-SIXTH
NEW YORKTHIS house is the
American Rep-
resentative forGorer of LondonOld Chinese Porce-
lain and Hard Stones**HAMBURGER FRES.**Antique Works of Art, Curi-
osities, Tapestries, China,
Decorative Furniture**PARIS**

362 Rue St. Honore